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THE VIOLET.

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Through the lonely nights the dew
Sparkles on the jasmine bowers;
All the perfumed stillness thro',
Falling soft upon the flowers.
Now that Autumn's glorious day
Lights the dim and shadowy wood,
Spreading leaf and silvery spray
O'er the streamlet's mimic flood;
Seek we for a flower lost
In the world of vernal bloom—
Thro' the vales untouched by frost,
Wrapp'd in sunshine and in gloom?
Ah, how brightly in the sun
Blooms the cherished golden rod!
Flower fair that fame hath won,
Towering o'er the fern fann'd sod.
Oh, thou flower of faith divine,
Smiling, tho' the storm winds blow
Tears of crystal dew that shine
On the lily's cheek of snow!
Who loves not this regal flower,
Waiting in its forest home?
Charmed with all its ancient power,
For the Spring that yet will come.
Violet, of flowers the queen,
Pride of Summer's glorious sphere;
'Mid its wilds of varied green,
Thou shalt reign divinely fair.
Memory there hath reared thy shrine,
Beauty that no strife can mar;
For the blue of heaven is thine,
And thy radiance is its star.

W. F. AARON.

HOW SETH SCOOPED THE "B'AR,"
AND SUKEY THE "NEW CALIKER."

WRITTEN FOR THE NEW YORK CLIPPER.

"Yes, sirc, I've had suth'n to do 'th b'ars in my time, tho' I don't have nuth'n much to do 'th 'em nowadays, ownin' to my years, which is sum 'at 'dvanced, an' 'vaucin' now on a gallop; that is to say, I don't go lookin' fur b'ars, as in my younger days, tho' I sh'd run across one, an' I had a rifle, I reckon 's how mister b'ar'd be numbered 'th the critters that wer but ar' not, my eyesight an' nerves bein' bout'sharp an' stidy 's ever they wer."

Thus spoke old Seth Swain, of Pike County, erst a hunter of renown, after putting a tumbler of apple jack where it would do him the most good, in his opinion.

"Cu'd I tell ye a b'ar story? Wal, I reckon I cu'd tell ye three hundred or more in w'ch I wer mos'y the principe figger—I say mos'y, fur on'y a few got away fr'm me, in w'ch instance they wuz the princ'pal figgers, as I consider—an' as many more, p'raps, that frens o' mine figgered in. But I s'pose ye want a b'ar story at first hands, right fr'm the princ'pal figgers, so to speak, as sorta bringin' ye closer to the varmints, as it wer. Wal, the first one that pops into my head ar' this one:

"It happen'd thirty years ago one day when I was out for b'ar, tho' ruddy fur catimounans an' painters as well. I wer rangin' bout in the hunt deestrick, wher' the number o' settlers, not countin' the aborigines o' the woods, meanin' the varmints therein, cu'd a bin took by the census numberater in ten minits by the clock, had they lived in p'pin' cabin, lookin' for b'ar an' no signs o' the critter, an' fallin' most effect'ly in the look, nuther b'ar or signs o' b'ar showin' thesel'ves up to a certain time, just afore which I sat myself down on a fallen tree to consider, I s'pose—don't 'member now—as to the cause o' the scarcity o' b'ar on the p'tickler day.

"Mebbe I wer so konsid'r'in' it dunno; but this I do know, that I must a b'en deeply plunged in tho', an' blivius o' things that wer an' that mout be, fur I wer suddenly grabbed fr'm behind, by the shoulders, by a party whose approach I hadn't heerd, an' felt myself being pulled over backwards. I knew to onct by the finger nalls an' perfume o' the stranger that I'd received a call fr'm a b'ar, an' a pressin' invitation fr'm the same to jin him in an unceremonious banquet, he bein' the princ'pal figger, an' I the secondary one o' provender.

"Wal, when I felt myself goin' over under the pressur' o' them powerful paws, to resist whic' wern't no use, the b'ar havin' the 'vantage o' leverage, I tell ye I thot quick an' acted quick, ef I hadn't a become flesh o' that b'ar's flesh, sure's ye're born, sir, fur he had the 'vantage o' me! the instant he clapped his hooks on my shoulders an' sank 'em into my flesh. I dunno's I think at all, but act I did in this way: I grabbed my rifle with both hands 'bout two foot apart, raised it over my head, as I felt myself goin' backwards, threw up my legs with a springiness I hadn't got now, sumersolted in the air like cirkus men, come down astride o' the varmint, w'ich wer a big fellier, an' afore he cu'd think what war goin' to happen, had my rifle in his mouth, like a bit in a b'ar's mouth, 'way back to the jaw sockets, an' pullin' like sixty on the weppin'. Wal, ther' I wer, mon'r, all I surveyed, so to speak, includin' the b'ar, not I'm free to confess it wer a case us even up— he monarch an' commons, bein' six o'one at nart a dozen o' other, fur, lettin' alone the fact that neither cu'd git away with the other, another fact wer, that neether cu'd git away from the other, that is to say, the b'ar cu'dn't an' I dasn't.

"When I made that sudden dopper, the b'ar's hooks wer loosend fr'm my shoulders, an' down he went on all fours again, w'ich 'counts for my gittin' astride o' the varmint so handily. Fur a second or two the b'ar didn't know what had hap'ned—as my boy Zeke 'd say, didn't 'ow whether he war afoot or hoistback—an' be 's' stood still an' theo', tremblin' as most critters will when they know sumpin' 's up, but don't know jes' what that sumpin' ar. Bimeby he got it thr', his ha'r that the tables wer tanned, that he hadn't got me, but I'd got him, tho' he get wuzn't worth much to me—but this he cu'dn't a known, however—an' begun to 'sert himself an' git rambunkions, givin' me to understand that he wu'n't have it the way things wuz. He shook his head, or tried to, but my pullin' on the bit pervernt, ye see; tried to rip it

on his hind legs, but my leanin' for'ard an' bearin' down on his under jaw with the rifle bit pervernt agin: riz one o' his paws to give the ride a swat outen his mouth, but my cowhide boot pervernt agin; then he began to back rapidly, w'ich, ef I hadn't yanked his head over so 's to fairly choke the varmint, w'ud a ended soon in the overthrow o' both uv us, an' very likely the 'tarnel oindoin' uv yores trooly; then he tried to lie down fur a roll, thinkin' he'd have me then, I s'pose, but the yankin' up uv his head an' the bracin' o' my long legs under his belly, my feet clus together, pervernt agin; then, standin' still for a moment, feelin' that he wuz bout at ev'ry p'nt, he begun to growl an' snarl an' fin'ly to whine, an' I let him go on, pervernt

critter to the right about. Ye see, it wer jes' like drivin' a horse, 'zackly—pullin' on the right an' left reins, jes' a ye want him to go, ye know.

As I said, thet scheme wer a komplete success, an', 'thout much kickin' an' baikin' on the part of my charger, I rid him bear back outen the timber an' over the open chock up to the cabin door, but not 'thout my arms bein' well nigh paralyzed, fur the b'ar's mouth wer a tremenjus hard one an' his neck a pillar o' strength. While it were no easy pleasure ride, I wer thankful fur such as it wuz, it being much better than the critter had intended for me when he meanly took a vantage o' me by sneakin' up behind and grabbin' me by the shoul'ders.

"Huh! she snorted agin, 'thout budgin' an' inch. 'Hub! now I've got ye wher' the har's short, you Seth Swain,' she sez. 'Ye wan't help, don't ye?'

"I do, Sukey, an' want it bad,' says I, meek like an' tender; 'fur my arms is droppin' off'n me.'

"H-m-m!" she snorted agin: 'ef I 'gree to help ye, I s'pose promises to git that new caliker I'll drop off'n yer lips like win'falls off'n the apple trees?'

"I won't promis, sez I, but I'll git it termorner, sure's ye live!"

"Sw'ar it, Seth Swain!"

"I lie sw'ar it, sez I, 'fore high he'vein', if ye'll git the ax 'fore my arms gin out.' Then she cut into the cabin an' come out 'ith the Bible an' the ax.

WHY HE DISAPPOINTED.

WRITTEN FOR THE NEW YORK CLIPPER.

BY R. E. GOLDEN

There came a young actor from far Mozambique; He had bonnie blue eyes, a handsome physique, The fresh, ruddy blossom of health on his cheeke, Lots of ambition, a gripeback antique; Also a contract, and was anxious to signe Geronimo Duffy's Theatre Comique.

And he museed, meditatively stroking his cheeke: "On my knowledge of Gotham, myself I can't quipe, And I find in my purse there's a mastodon quipe." Then he smiled as he thought of his fortunate

strique.

(For a certain bright clause read: "Six dollars a quipe.")

As he pondered, a stranger, with countenance unique,

Attired in a many hued costume, unique, Approached from a house 'cross the street, just oblique—

This was Hassan Abdallah Booze Reddi, the Shique, A villainous character, wily and slyque— Ex-pirate whose history with murders did rique, But whose jovial conscience gave never a twinge. Quoth the actor: "By Jove! with this queer cove I'll

quipe:

He's a poor, honest man, or my judgment is quipe." (He who's honest and not poor's an uncommon frique.)

"With a bribe, information from this source I'll quipe."

To the actor, the streets of New York were as Grique, And they passed thro' the suburbs as the night came on, quipe.

On the bridge, at the foot of Manslaughter Pique, Was in ambush a pal of the "Sandbagge Clique," Who behind the gay Thespian softly did slyque, And he hit him a ditz in the neck with a bribe. With a plunk, he was drowned in the mud of the

Crue.

HIRING A MAN.

The landlord of the village tavern had told Farmer Hicks that he had a tramp at the barn who wanted work and would work cheap, and the farmer went out to have a talk with him.

"Look a-here," began the agriculturist after some general talk, "we must come to a fair understanding before we kin set the price. You are to git up at four o'clock in the morning."

"Yes."

"And work 'till I tell you to stop."

"Yes."

"You sleep in the barn."

"I'm willing."

"You eat in the kitchen."

"All right."

"You are to call me Judge when you speak to me."

"I will."

"You are to call my wife Lady Hicks."

"I'll do that, too."

"Whatever I say goes, and that without disputé."

There must be no talking back."

"No, sir."

"I want to be treated with as much respect as if I was the President himself."

"I see."

"If any one is around you are to take off your hat to me."

"I will."

"Now about the wages. I'll give you \$4 per month, half in cash and half in store pay."

"That's all right."

"And you are to work Sundays and holidays if I say so."

"Certainly."

"And you won't be allowed tea, coffee, or fresh meat."

"I don't want 'em."

"Well, that's all I think of. Hold on! Did I say \$4 a month?"

"Yes."

"I meant just half of that."

"Very well."

"And all store pay?"

"All right."

"Well, I'll call in about two hours, and you be ready."

I wondered that the tramp yielded every point so humbly, and when the farmer had gone I asked him why he had done so.

"Because I'm tired of life and want a good place to hang myself in. He's just the kind of a man I like to make trouble for."

He laughed as he said so, and I had no idea he was in earnest. Next morning the farmer came into town with his team on the run, and as he hasted in front of the inn he called out:

"Git the Coroner and a jury and a coffin and come along, for that infernal tramp has hanged himself in the granary with the lines off my Sunday harness!"

KNEW HIS BRAND.

Yesterday forenoon a woman entered a tobacco store on Griswold Street and asked for a ten cents' worth of tobacco.

"Don't you mean snuff, ma'am?" queried the clerk.

"No, I don't mean snuff, ma'am!" she sharply replied. "I want tobacco."

"Very well; what sort?"

"How many sorts have you got?"

"About a dozen."

"Put up three or four samples of fine cut."

He placed them on the counter and she tasted of each in turn and finally said:

"This is about right. Gimme ten cents' worth."

"Is it for you, ma'am?"

"None o' your business; but I'd as lief say it ain't."

"It's for my old man, who's laid up with a sprained leg. I don't chaw myself, but I know about what he wants. Good day!"—Detroit Free Press.

"I TELL you, Mr. Jenkins is a nice man." "So?"

"Yes. I talked to him over an hour, and he agreed to everything I said, and never interrupted me but once, and that was to say that there was a bug on my dress collar, and even then he apologized."



him not, but keepin' the bit chock a block agin his jaw sockets.

That wer a case, sir, o' victor an', to a sartin extent, vanquished; but wher', to a sartin extent, the varmint was on a par with the victor. Ef I cu'd a got at my knife, I cu'd a reduced the quenches uv how matters 'ud eventuate I'm the pinnich uv on sartainly to the base uv sartainly in jes' two shakas uv a lam's tail; but I needed a third hand for that, as both o' them I did have were ab'sutely ness'ry to hang onto the rifle with, an' not for a second cu'd I let one go to git the knife, as ye kin well imagin. I wer like a fellier tredd by a mad bull ravin' an' bellerin' at the foot on't; he wer safe, for the time bein', I'm the horns an' hoofs o' the ravin' animalie, but the animalie wer her a waitin' for him. So it wer with me, the b'ar cu'dn't claw an' chaw me, but I cu'dn't git away from him, bein' glued to him, so to speak, by the strongest up all givens, that is to self preservation. Ef the b'ar cu'd a reasoned, we cu'd a compassed matters, properly, by dissolvin' partnership an' goin' our two ways reficlin', each kennin' hiself lucky to git off that cheap; as it wer, the b'ar cu'dn't dissolve, one not bein' able to get awaywain' the other not darin' to, as I have said afore.

"Ye see, I'd promised Sukey a new caliker dress in the Spring, an' in later minits o' tenderness an' love, when a man loses his levesness o' head, kep' a promisin' an' promisin', meanin' to perform, on'erstan'd, but not doin' so, own' to sober second thatot com with the return o' levesness o' head, an' w'ich kenvinced me o' the woeful o' not wicked 'stravagance uv a new caliker, an' the kentry jes' plunged into civil war; so ye may kencide that the new caliker wer a postponed consummation. Wal, when I reached an' reined up at the cabin door, out come Sukey an' sat down on the door sturn.

"H'm," she snorted, "who's tame b'ar ar' ye markin'?" bout the kentry on, makin' a 'dickerius show o' yourself for, Seth Swain!"

"I told her it weren't no tame b'ar, tho' broken to barnies fur the time bein', an' give her a full a'count o' the captur' an' situaishen, 'thout tryin' to make myself out a central an' shinin' figger in the affair, not kennad'rin' that I wer a kenspikously shinin' figger jes' then, ye see.

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"Wal, how long ye goin' ter sit ther?" sez she

THE THEATRE IN AMERICA.

Its Rise and Progress during a Period of 158 Years—A Succinct History of Our Famous Plays, Players and Playhouses—Opening Bills, Casts of Characters, Lives of Distinguished Actors and Actresses, Notable Debuts, Deaths, Fires Etc.

Written for The New York Clipper by COL. T. ALLSTON BROWN.

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THE NEW YORK STAGE.

Olympic Theatre (Continued).

The new stars were Rose and Harry Watkins, who opened June 20, 1871, in "Kathleen Mavourneen." A matinee performance took place 29 for the benefit of the widow and family of Dan Symons, lately treasurer of this theatre. The programme was "Delicate Ground," "Lend Me Five Shillings," the farce, "State Secrets," and a number of specialty acts. Among the artists who appeared were Joseph J. E. Russell, Mrs. James A. Oates, Blanche de Bar, Grace Rawlinson, Nellie Young, Mrs. Annie Yeaman, Ned Warner, Hart Conway, H. L. Bascomb, Frank Mordant, Geo. L. Fox, H. A. Weaver Sr., Geo. A. Beane and E. T. Sinclair.

"Under Two Flags, or Trodden Down," was produced July 3. A special matinee was given 4. Mrs. Watkins took a benefit 14, when "It Takes Two to Quarrel" and "The Pioneer Patriot" were acted. Johnny Allen commenced 17 in "Schneider, or Dot House, or the Rhine." He continued until Aug. 12, when the season closed.

"Humpty Dumpty" was revived Aug. 31, 1871, and was withdrawn June 11, 1872, having been performed three hundred and thirty three times. G. L. Fox, on that night, for his benefit and last night of the season, performed the title role for the one thousand and first time. The Marie Almee Opera Bouffe Co. commenced Oct. 4. Nov. 11, the Lydia Thompson Co. commenced, and closed Dec. 7. Samuel Colville and Alex. Henderson were now the managers of this house, but they left Feb. 5, 1873, when "The Almoe" was withdrawn. They were followed by the Colville Sisters, Clara and Louise, in a drama called "Driven from Home."

The next regular season was inaugurated Aug. 31, with the Lydia Thompson Co., in the extravaganza called "Mephisto and the Four Sensations." John Duff was the sole lessee and manager, George Tyler, acting manager. J. J. McCloskey, stage manager, and Fredon, the French pantomimist, made his American debut. During the latter part of the week ending Sept. 6 Ada neuman did not appear, owing to indisposition, and Alice Atherton acted Prospective. M. Collodion closed on 6. "Sinbad the Sailor" was revived 8, and during the performance Lydia Thompson and Henry Taylor performed, for the first time in this city, a musical duet and dance, entitled "The Dancing Quakers," 22, the first act of "Aladdin," preceded by "Sinbad," and they were performed during the week in which the Colville Co. engaged. "Madame Ango" and "Ango Child," an English version of "La Fille de Madame Ango," was performed for the first time in America 29, by Mrs. James A. Oates and her reconstructed comic opera company. It was withdrawn after the performance of Oct. 11. "The Grand Duchess" was produced 13, and ran during the week. "Mons Choufleur," preceded by "An Alarming Sacrifice," was produced 20, and ran until Friday, when on that and the following evening "Mons. Choufleur" and the third act of "Mme. Ango Child" were given, after the suspension of the show, to run closed with the week. Robert Mc Wade was engaged in his own version of "Rip Van Winkle," which ran until Nov. 24, when Edwin Adams began in "Enoch Arden." Dec. 3, "The Marble Heart" was produced, which ran until 11, when "Richard III" was given, and repeated 13. "Enoch Arden" was repeated 12 and at the matinee 13. "The Dead Heart" was produced 15, and acted during the week, save on 19, when "Dreams of Deception" and "Wild Oats" were given.

Lydia Thompson was in America of Robert Landis in "The Dead Heart," and Ivan Khorvitch in "The Serv." This was his last engagement in this city. His last appearance on the stage as an actor was at the California Theatre, San Francisco, May 27, 1873. His last appearance on the stage was at the California Theatre Feb. 12, 1877, at a benefit yielding him about \$2,700. He was unable to act, but occupied a chair in the centre of the stage. A poem and a speech of welcome were read, to which he responded with a simple incident, word of words, caused tears to fall on the actors as well as from the audience. As described by our correspondent at the time, the song of "Auld Lang Syne" was taken up by little Alice Harrison, the company joining in the chorus, when during the singing, Mrs. Judah—the oldest of San Francisco's actresses, and not then in good health—who was feebly standing with the rest, was led by Barton Hill towards Mr. Adams. The actor arose, embraced and kissed the lady, and in his fine, old, gallant way, offered her his chair. She declined with a simple movement of her hand, and taking her place behind him, wept bitterly until the curtain fell.

The scene was deeply affecting, and touched the heart more keenly than anything that has ever been seen in the fiction of the drama. With the many benefit performances afterwards devised for the relief of himself and wife CLIPPER readers are quite familiar. After lingering for over three weeks at the residence of the veteran minstrel, Dan Gardner, at Philadelphia, and having for the prior forty-eight hours been unable to take any nourishment whatever, he died Oct. 29, 1873.

Dec. 22 the theatre was closed, and on 23 "Gabriel Grub" was produced. It was preceded by "An Object of Interest," which gave place on 29 to "Family Jars." On June 5, 1874, "The Henpecked Husband" was produced, and Jennie Arnott joined the company. On 12 "Bobtail" and "Wagtail" was produced, and on Jan. 17 "Gabriel Grub" was performed for the last time, and the dramatic season at this theatre closed. It was reopened as a variety theatre Jan. 19, 1874, with George H. Tyler as manager, who continued until March 10, when he retired. A performance was given April 21 in honor of the Dan Bryant Benefit, and concluded with the following:

THE RAD BOYS.

The Snow Boys—Misses Chas. Worley and John Queen Old Man Snow—G. W. H. Griffin | Mrs. Snow John Gilbert Popular ballads—Miss De Monte Popular songs—Misses De Monte and De Monte. The champion swimmer of the world—J. B. Johnson. In his wonderful feats of eating, drinking, smoking, reading and writing, for three and a half minutes, under water in a massive tank upon the stage.

Bertie, the Englishman—Miss Katie Kane. The great European artists, 30 beautiful ladies, in their classical groupings, Grecian and mythological statuary, produced and arranged by Mons. A. Blandowski. Songs and dances—The "Footloose" Dolly Emerson CORNUCOPIA OF MUSIC.

One hundred volunteers, including first class actors, ladies and gentlemen who each will appear in their respective routines introducing Irish dances and Negro acts, and a variety of other indescribable songs etc. Postures will be arranged by stage manager. The French Twins Sisters in beautiful songs and dances. Scaulan and Cronin's new Irish sketch of...

The Wonder of the Nineteenth Century—The Great Hindoo Box Mystery.

Overture—J. B. Johnson and Orchestra.

This will conclude with Mons. Alex. Blandowski's original and sensational operatic burlesque in four scenes, entitled

THE BOWERY DUCHESS.

With eccentric costumes and the entire power cast, with the following representation of characters and synopsis:

The Bowery Duchess, twenty, willful and very hard to manage—long Lane.

With a country girl, timid, lovely, and very hard in love—Katie Kane.

Fritz, a handsome soldier, a breaker of hearts and bold—heavies of love and ambition—Charley Lord.

Frank Fawl, the fat, the Duchess, very much in love and very badly fated—J. Thompson.

Baron Puck, Prince Minister and tutor of the Duchess, whom he finds a wild coot to handle—C. F. Seabert.

Nippon, an idle coot, a useful number—J. B. Cummings.

General Baume, commander in chief, who hates his wife and loves himself and the girls accordingly—W. Scanlan.

MAIDS OF HONOR, SWEET CREATURES, AND IN LOVE.

Amelia—Katie Kane—Emma Ross.

Charlotte—Josephine Walby.

Soldiers, Officers, Peasant girls, Vivandières, etc. Dances incident to the Burlesque and Corps de Ballet.

La Vivandière—by the Ballet Troupe.

Pas Polonaise—by the Ballet Troupe.

La Militaire—by the Ballet Troupe.

La Vagabond—by the Ballet Troupe.

SOME NEW PLAYS.

First American Performance of "Miss Chester," Drama by Florence Marryat and Sir Chas. L. Young.

At Union Hall, Boston, Mass., Oct. 24, the pupils of H. M. Pitt's school of acting gave the first performance in America of "Miss Chester," a drama by Florence Marryat and Charles L. Young.

Orson Cliford's new four act drama, by Adele Leigh, received its original rendition at the Grand Opera House, Hudson, N. Y., Oct. 4. The opening scene occurs at the home of Jack O'Neill, San Jose, New Mexico. Twelve years previous to the opening of the piece Jack's sister was lured from her home and into a house which was the cause of his parents' death, brokenhearted. During Jack's travels after the death of his parents he runs across Joe Gray, who became his friend and partner. They stake out a gold claim, which eventually turns out a bonanza. Jack's partner is stricken down with consumption, and dies. He has a wife Oiga, his sole heir, and, on his deathbed, binds Jack with a promise to protect her interest and be her friend. Three months later since Joe's death, which opens the first act, Jack, having been away at the time of his sister's disappearance from home, did not meet Victor Earl, her betrayer. Jack believes it to be a staunch friend of his, and unconsciously reveals the downfall of his family, to which Victor listens with some interest. Jack's partner bids Jack good day, somewhat sarcastically, which arouses a strange suspicion in the mind of Jack as to who this Victor Earl really is. During the following scene a pistol shot is fired, which is a warning for Jack. Jack was appointed by the government to the position of commanding officer of the United States Scouts, and he is so busily engaged in a love scene with Pearl that he pays no attention to the shot. A courier informs him that a hostile band of Indians, led by Mark Royal, a white leader, had attacked the settlement. Jack leaves at once to lead the men in his absence. Victor returns, accompanied by Jack's sister, who has assumed the name of Irie Midread. She demands him to fulfill his promise to make her his wife, which he postpones. Knowing Jack is absent on the expedition, and being aware of where he has secreted the papers proving the claim to his and his partner's interest in the mine, Victor determines to secure the papers, which he does unobserved by anyone except Pearl, and makes his escape. Pearl vows to secure the stolen papers, and restore them to the owner. The second act opens with the Indians having returned from the attack, and the scouts having returned from the skirmish. Jack is bringing with him as a captive Mark Royal. An old mountaineer, Ned Strome, holding command under Jack, persuades the other scouts and trap-pers to have Mark strung up, when Jack steps in, interceding for the prisoner and demanding that he shall have a fair trial. Oiga at that moment comes upon the scene, recognizing in the captive her long lost brother, and appeals to Jack for his release. Jack, out of the love and respect he bore his dead parent, complies with her request, giving the pris- oner his knife and allowing him to escape the mob. He is attacked by a pack of wolves, but manages to escape, and Jack sends a bullet through the fugitive's brain, thus ending his agony and closing the act in a sensational manner. Five months elapse between acts one and two. During the act Pearl, whom Jack does not recognize as his sister, restores the papers to him which were stolen. Observing the two in conversation, and surmising something wrong, and also remembering an insult by Jack, Victor steals up, hits him from behind, blinds his hand and foot and throws him into the river, but the faithful dog brings him safely to the shore. Walter Bond, an old trapper, proves Pearl to be the daughter of Frederick Parker, who was massacred a few years before, and who bequeathed her the sum of \$10,000. Jack enters and is appointed her guardian. A thunderstorm comes up, and all leave for the inn except Jack, who goes to sleep on a robe by the fire. Victor and Pearl enter to escape the fury of the storm. During their conversation Jack awakes and recognizes in Irie his sister. Victor starts to leave, but Jack intercepts him, seeing Pearl is rising from her bed. Outside, where a struggle ensues, Victor gets the best of Jack, and smashes out the window, hoping by that means to make his escape, but is again foiled. The hut is struck by lightning and demolished. Jack is stunned, but Victor escapes unharmed. Two years elapse between acts three and four. During this act Jack forms the acquaintance of an American tourist, Harvey Howard, who unconsciously relates the story of Irie's life, not knowing her relation to Jack. Jack enters. Harvey is about to address her, when she tells him, saying she is his sister, and asking him not to distract him from what he knew of her past life. Oiga appears. Jack transfers her claim, as well as that of his partner, to her. Victor is confronted by Irie and Jack. Jack is about to avenge his sister's wrongs, when Victor swallows a deadly drug, thus ending the piece. The cast: Jack O'Neill, Orson Cliford; Victor Earl, J. Winston Murray; Jerry, Lewis Sutherland; One Lung, Harry S. Reed; Mark Royal, Charles Vernon; Ned Strome, George Yates; Walter Bond, Eugene Fulton; Harvey Howard, Steve Maxwell; Pearl Parker, Minnie May; Irie Midread, Grace Hilton; Oiga Gray, Vivian Irene.

The Boomer.

"The Boomer," a new farce comedy in three acts, will soon make its bid for public favor. Christopher Snap, a Boomer of assurance astounding, makes his appearance at the house of Lucy, an heiress. By the terms of her late father's will, she loses her property should she marry, and her uncle, Benjamin Bluster, and his wife, to whom the property reverts in the event of Lucy's marriage, are on hand, and endeavor to press the claims of J. Bertie Pink, a sly headed dude who affects prize fight, and is popular at an amateur Match of the Month. Bertie, the pert soubrette, and The Sprig, a sprig of the good cause, are in the good cause, who has discovered a second will, which leaves the property to Lucy unconditionally. Snap eventually carries the day, and the Blusters and J. Bertie Pink are routed, horse, foot and artillery. The double screen incident is one of the funnies in farce comedy, and of itself should ensure the success of the piece. Dan Packard will introduce his newest and brightest specialties, and we are promised a trio of skirt dancers who will be a revelation, not only in hotness, but in beauty and ability of a startlingly original kind." The other specialties will be attractive, and the singing a prominent feature.

True Blue.

The first Author's matinee ever given at Chicago was for the production of Mrs. H. M. Kidder's new play, "True Blue," at Hooley's, afternoon of Nov. 13. The cast included Kathryn Kidder and the members of "The Prince and the Pauper" Co., the former an amateur, and the latter a professional. The story starts with a rich widower, his child and a scheming woman. The action takes place in the South, and all the characters are related to each other by blood or marriage. The scheming woman is a sister to the widower's dead wife, and attempts to step into her sister's place in the household by employing mendacity and artifice. The rich widow, however, loves another, and at the last of the first act gives her to a young cousin and is accepted. Then the scheming woman redoubles her efforts to succeed in seducing the husband. His mind against his wife to such an extent that he draws a will, leaving the bulk of his property and the guardianship of the child to the sister in law. The wife in question has an admirer, but she maintains her wife's duty and refuses to listen to his proffered affection. Then the husband, about to die, discovers that he has been duped by his sister's favor. Following is an attempt on the part of the scheming woman to accuse the wife of her husband's murder, which signals falls.

The Witch.

Marie Hubert Frohman's new play, "The Witch," was originally presented at Bridgeport, Oct. 11. The author's name is not made known. The piece is quaint and original, its theme being the witchcraft delusions at Salem in the latter part of the seventeenth century. It is the story of an innocent young girl who is arrested, tried and condemned for being a witch. She is condemned to death, and the story ends happily. In the main the story is sad and sombre, but it is relieved here and there by touches of humor supplied by a jolly sailor, a scolding woman, a phony scene and the use of the town pump as an instrument of punishment.

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— Lou J. Burch, manager of Oscar Sisson's "Wild Oats" Co., sends us his version of the trouble with Mr. and Mrs. Burt (Addie Wade). Mr. Burch is very frank regarding business through Texas, acknowledging that the company were paying half salaries. He claims to hold Mr. Burt's receipt in full, and also says he gave Mr. Burt a note for \$20, unpaid salary, in order that Mr. Burt might get printing to put his own company on the road.

DEATHS IN THE PROFESSION.

FRANK A. GIBBONS, known to the professional world for years as "The King of the Air," died at his home, 1125 Green Street, Philadelphia, at 3:45 o'clock morning of Nov. 17. He was one of the most picturesque aeronauts of his class, on account of his superb manly beauty, and in days gone by his vanity permitted him to describe himself on hotel registers as "Frank A. Gibbons, the handsomest man in the world." Some of these unique signatures are still to be seen registered in Western hotels. Mr. Gibbons had no flight to the sky. He was an eminently handsome man. He stood fully six feet in height, with a well proportioned body, a handsome face and a fetching mustache. His death was brought about through either an accident or an attempt at murder. For years he had been performing a perilous feat at Coney Island, known as the "slide for life." It consisted in balancing himself by the feet on two rings, which were attached to pulleys running on an inclined wire stretched from a high platform to the surface of the ocean. One day, about four years ago, he started on his slide, and when about half way down, one of the strands of the aerial cable parted. The platform passed over the break, but the performer was precipitated against the iron stake that held the cable in the surf of the sea. Several of his ribs were broken, and one was forced close to his heart. It was said at the time that the cable was cut by malignant rivals, but no arrests were made. The victim recovered sufficiently to be about, but never to resume his life as an aeronaut. Mr. Gibbons was 36 years old, and married a Brooklyn lady, who was a socialite, and who loves him. He took to the aerial because of the money and in 1884 the act was accounted the best in that line of stage business. As early as 1884 he created a sensation at the old Bowery Theatre by swinging from the balcony by rings, diving head foremost through a ring of gleaming knives and catching a swinging trapeze edged with knives within a space just sufficient for a hand hold. He was the originator of what is known in the aerial world as the "bouncing bar," which is supposed to be made of solid silver. He gave many a sensational trapeze acts in nearly every city in America, and appeared in every large city of Europe. He was a hard student, and aside from being a performer, was an exceedingly ingenious inventor. Among his best known inventions were the "Gibbonscope," lifting and gripping machines, lung testers, fortune tellers, an automatic bugler, a megaleidoscope of Mt. Vesuvius and many other devices used in museums and other public places. For several years past he had superintended these devices at Bradenburgh's Dime Museum, Philadelphia. He died in a fit of apoplexy, which it is suspected to have been indirectly caused by the broken string received in the Coney Island accident growing into his heart. He was born at Brooklyn, and was a jeweler by trade.

DEATH OF MRS. NUNN.—There are still living several old actors and actresses, and old playgoers, too, who will recall the name of this lady, who died at the ripe old age of 80. Mrs. Nunn was a widow of a respected citizen, John F. Nunn, at Finsingdale, Bradford, Eng. It is more than a quarter of a century since she took her farewell of the stage, yet the impression she made upon the public during the many years that she held the stage was so great that those who can remember what local theatrical enterprise was in the "front" and "dinner" think Mrs. Nunn was the greatest actress. Mrs. Nunn was a widow of Southampton and the daughter of Capt. Royle of the Royal Navy, made her first appearance on the stage at the age of fourteen at the Royal, in the east end of London. Mrs. Nunn was a member of the famous Sadler's Wells, making great progress in art and winning much popularity. Having established a London home, she made a tour of the provinces, and became one of the largest names of the Midland and the North, finishing her round at Sheffield. She now returned to the metropolis, but only made a short stay there, her success in the country inducing her to return to the provinces. She was a member of the famous Sadler's Wells, making great progress in art and winning much popularity. Having established a London home, she made a tour of the provinces, and became one of the largest names of the Midland and the North, finishing her round at Sheffield. She now returned to the metropolis, but only made a short stay there, her success in the country inducing her to return to the provinces. She was a member of the famous Sadler's Wells, making great progress in art and winning much popularity. Having established a London home, she made a tour of the provinces, and became one of the largest names of the Midland and the North, finishing her round at Sheffield. 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THE FRANK QUEEN PUBLISHING CO. (LIMITED), PUBLISHERS.

GEO. W. KEIL, MANAGER.

SATURDAY, NOVEMBER 29, 1890.

QUERIES ANSWERED.

No Replies by Mail or Telegraph.

Address or whereof not given. All in quest of such should write to those whom they seek, in care of THE CLIPPER POST OFFICE. All letters will be advertised one week gratis. If the route of any theatrical company is sought, refer to our list of routes on another page. We cannot send routes by mail or telegraph.

THEATRICAL.

G. W. L., Centerville.—We cannot trace them. No route or other word from them has reached us of late. See the notice at the head of this column. You might advertise for them, if the matter is as important as you say it is.

C. L. P., Allentown.—The only advice we can give you is *Punch!*—Don't! Yet we have been saying that longer by far than *Punch*, for it's nearly a forty-year-old paper, and it's a place of experience and influence will be a serious objection. By all means earn your living in some other manner, if you possibly can. The profession is already overcrowded. Hosts of good actors and clever actresses are out of employment at this moment. Why should we encourage you?

CONSTANT READER, Cooperstown.—You can write to Mr. Atherton, in care of THE CLIPPER. See the notice at the head of this column.

Miss C. D., Chicago.—Letters are advertised only once, but the name of the author for one year. C. F. H., Pittsburgh.—Deborah Thompson. You surely ought to know where to find him.

WILSON.—There is no "advice agent's guide" that we know of. Several theatrical directories have been published in late years, but not one of them is accurate or complete. A good advance agent is his own guide.

K. W. J., Osborn.—Please submit your query to Manager E. D. Wilt of the Grand Opera House, Pittsburgh. We do not keep a list of billettos.

W. F., Worcester.—Our list may be found at 28 West Thirteenth Street, this city. The name is correct, as you state it.

M. J. S., Jr., Albany.—They no longer have a company on the road. Write to the brothers, as per the instructions at the head of this column.

F. W. F., Chicago.—We have never learned its author's name. Two that we have a record of. L. H., New Orleans.—See the notice at the head of this column.

W. H. M., Cleveland.—Write to H. S. Taylor, 1,193 Broadway, this city. He sells published and unpublished plays, and will easily fit you out.

H. C. S., East St. Louis.—We can only advise you to write to him again. He will doubtless see the letter advertised before long. If it is urgent enough, you might insert a small card, asking for information as to his whereabouts.

G. S., Boston.—See the notice at the head of this column. If you do not find such a troupe already conclude that it is not playing.

J. C. H., Holyoke.—See our weekly list of dramatic routes, under letter V, for C. E. Verner's movements. The route of the concert company we publish whenever we receive it. You could not have read last week's CLIPPER very carefully, or you would easily have located Mr. V.

PROFESSIONAL.—We have not published the roster of any Australian dramatic company this year. You had better write to Williamson, Garner & Mugrave, Melbourne, Aus. 2. If you refer to W. J. Gilmore's company, you can address Mr. Gilmore himself in care of THE CLIPPER, as per the notice at the head of this column. We fear you are slightly mixed.

Mrs. E. B. A., Chicago.—See the notice at the head of this column.

"THE ARNO," DENVER.—We do not decide bets as to the age of actresses. That has been our rule for nearly four years.

"OLD TIMES."—Bobby Newcomb, who wrote it, was the first to sing it in public.

H. C. S., Newark.—See the notice at the head of this column. You could probably obtain good second hand ones, however, by advertising in THE CLIPPER.

"YOUNG RAPID."—March 15, 1875.

H. M., Rochester.—Yes, as rule. 2. Write to Peck & Snyder for their rules on that game. 3. We cannot spare the space necessary for a full description of the routine of training. Consult the superintendent of any good gymnasium in your city.

C. N., Yes.—Please play the role of Charlie Cupid in that drama, which 31, 1890, at the Fourteenth Street Theatre, this city.

W. J. L., Dan. Bryant died April 10, 1875. 2. James Fisk Jr. died Jan. 7, 1872. 3. He never played that role.

P. C., New York.—There is no book that will tell you "how to manage an opera house." Experience will teach you. If you don't care to learn in that way, we advise you to employ an assistant manager who has the experience.

Miss M. S., Thompsonville.—He is alive, so far as we know at this writing (Nov. 25). You had better write to him in care of THE CLIPPER, as per the instructions at the head of this column; or you might address Miss P., with whom you say, he was engaged when you last heard of him.

F. H. C., Cincinnati.—We have better write to his agent. 1. Shewell is in care of THE CLIPPER. We can not give the route ahead of any attraction for a period exceeding two weeks.

E. S., Elmington.—Write to Dazian & Co., Union Square, or to Shannon, Miller & Crane, Maiden Lane, this city.

B. F. G., Cincinnati.—1. THE CLIPPER ANNUAL for 1885 gave short biographical sketches of 800 living actors and actresses of note; but the volume is now out of print. Brown's History of the American Stage is in 1870, is of value to this class. You will be able to purchase it. 2. We prefer not to express our opinion as to the best work, but we may conscientiously recommend to your attention, as being careful and surely honest, Prof. A. N. Hennequin's book, "The Art of Playwriting," published by Houghton, Mifflin & Co., this city. 3. We do not answer queries of this nature. 4. The money would be of advantage to him in one way, because it would doubtless buy a temporary opportunity; but not all the world is not of the mind of Prof. Ind would approve it, and not the talent of the subject to our approval.

E. B., Jersey City.—1 and 2. Answers next week.

CONSTANT READER.—You lose. You could not win on "catch." The intention of the bet was that an ace should show on top.

CRANE, Brooklyn.—It was not a "fair and square" throw. B wins.

Q. E. D., Arkansas City.—Yes, he did play Christopher Blizzard in "Confusion" five or six years ago, in this city and on the road.

J. F. Y.—See the notice at the head of this column. Write to the actress herself, or to her manager.

J. T. S., St. Paul.—See the notice at the head of this column. That rule is imperative.

H. J., Connellsville.—His death was made known to us in our CLIPPER, and there is another reference to it in this issue.

E. G. H.—Adelina Patti was born in Fuencarral Street, Madrid, Spain, the daughter of Salvatori Patti, native of Catalonia, in Sicily, and of Caterina Patti (native of Cagliari) of Sicily.

J. W. G., Carterville.—It is by J. E. Tillotson.

A. L. D., Cincinnati.—Edward Harrigan was born in Scammon Street, in the Seventh Ward of New York City. You win.

J. G. K., Anderson.—Send for the route book of that show, advertised on another page. It is not fair to expect us to give its contents.

TITANVILLE.—They closed some weeks ago. We cannot give their roster.

J. F. P., Pittsfield.—We do not remember. Please write to Mr. Le M. himself, in care of THE CLIPPER. He will doubtless be glad to tell you.

J. M. Savannah.—1. The first circus in America of which we have definite records and details was Pooles, opened at Philadelphia in 1785; Ricketts', in the same city in the Spring of 1793, was among the pioneers, also. 2. We purchase them from anybody who offers them, provided they suit us. 3. Some are contributed gratis; others we pay for. From \$5 upward. 4. We have no records.

E. C. M., Pittsfield.—See the notice at the head of this column, and write to her as there directed.

J. W. D., Chanute.—He is a native of Scotland.

T. F. S., Von Lac.—An accurate record of the week's amusements is all we desire. You must allow us to become the final judge of its value as news. Your duty is simple.

M. C. C., Boston.—He is still in the business, and is traveling. See the notice at the head of this column.

E. J. R., Highstown.—He is still, we believe, a member of that company. See the notice at the head of this column.

T. R. T., St. Louis.—He can be addressed in our care, as per instructions at the head of this column.

W. L. S., Philadelphia.—The opera company you refer to are no longer on the road. See the notice at the head of this column, and address the lady as there directed.

L. P., Washington.—Address the American News Co., 39 Chambers Street, New York City.

L. S. & C., Philadelphia.—1. They are not compelled to be general, but we have more definite details if you understand music technically. 2. From \$10 to \$15 weekly, according to the merits of the company they are engaged with. 3. That depends upon circumstances. There is no rule. 4. Yes, there are always chances for a talented chorister. 5. Occasionally they do, but not often. 6. We can not refer you to any. That is beyond our province.

CARDS.

L. B. D., Scranton.—A wins. His ace ten of hearts beats H's ace-five of clubs. It is not the suit color but the relative ranking value of the cards that determine the winner. The ace in A's hand counted as high, while the ace in B's hand ranked as low—or, numerically speaking, one. The same rule would hold good in case of single straight.

J. S. T., Scranton.—A wins. H's ace was his claim, according to your statement. In the event of a tie, the eldest hand, or non dealer, is entitled to the count of game. 2. The last preceding trick can be looked at only.

G. H. R., Amherst.—D could not straddle in the manner described. It is evident, however, that you have the wrong idea of what a "straddle" is. After the cards are dealt and play begun any player has the right to raise the ante any amount within the limit. It is different with the straddle, which is nothing more than a double blind. The player next to the dealer has the right to raise the ante in the event of his refusal to do so, no player after him can make use of that liberty. In the case cited, D could raise the ante when it came his turn, but he could not straddle it.

A. S. R., Denver.—1. A straight does not beat a flush. It beats nothing at all unless it is specially agreed to play it, at which time it should also be agreed as to whether it shall be three as in most card circles, or only two, as in others. 2. B has the lead, so he would hold good in case of single straight.

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DEATHS IN THE PROFESSION.
SEE PAGE 597.

ALBERT M. KINGSLAND, president of the Theatrical Attaches' Association, died Nov. 19 at his home, 436 West Twentieth Street, this city. He had been ill for two weeks, and the immediate cause of his death was blood poisoning. He was usher at the old Lyceum Theatre, where George L. Fox first appeared as Humphrey Dumphy. He was afterward an usher at the old Lyceum in Fourteenth Street, at Booth's, and was chief usher at the Metropolitan Opera House, where he opened. He was under contract at the Grand Opera House.

EDWARD L. ARNOLD, 31, of 14 East Fifteenth Street, died Nov. 20 at his home, 14 East Fifteenth Street,患 pneumonia. She was dead a month before it was known to her friends that she was ill. Mr. Arnold, who was with "The Hustler," died, but through a delay in getting a grave until his funeral, his eyes were closed in death. He is much east than when his heresey was. He was looking forward to his wife joining the company in a few days. Funeral services were held at the church of the Ascension in a receiving vault at Astor Cemetery. The interment was at the vault of Philadelphia, in the Spring. Mr. and Mrs. Arnold were a devoted couple. The wife was a handsome young woman, in the early twenties. She traveled with Mr. Arnold, and was in the Daniel Sully Co., playing several

MRS. MAX ARNOLD, known to the stage as Petite La Biscuit, died Nov. 14 at her home, 14 East Fifteenth Street,患 pneumonia. She was dead a month before it was known to her friends that she was ill. Mr. Arnold, who was with "The Hustler," died, but through a delay in getting a grave until his funeral, his eyes were closed in death. He is much east than when his heresey was. He was looking forward to his wife joining the company in a few days. Funeral services were held at the church of the Ascension in a receiving

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roles very acceptably.

WILLIAM W. HARRIGAN, father of Edward Harrigan, the actor, died Nov. 19 at the residence of his son, Dr. Harrigan, No. 1020 Lexington Avenue. He was seventy-one years of age. In early life he was a caiker, but in later years was assistant treasurer at his son's theatres, notably the Comique. About 11 years ago he retired from active life. He had resided in the Hotel Astor, New York, for many years, and was twice married, but died a widower. The cause of his death was apoplexy. In the days of the old line Whigs and the early days of the Republican Party, Mr. Harrigan was a popular speaker, often addressing the audience from a platform. He was very original and forcible. He was for many years a Member of Henry Clay Lodge, No. 27, F. & A. M. When Harrigan & Hart started in New York, he was in on operations, and gentleman acted in the capacity of treasurer. He retired from business immediately after the destruction of the theatre by fire.

CHARLES L. COLE, manager of the Parlor Opera House, Boston, Mass., died at his residence in that city Nov. 21. For nearly two months Mr. Cole had been ill, and had suffered severe hemorrhages, the trouble terminating in consumption. Mr. Cole had control of the Parlor Opera House for nine years, and had a large following. He leaves a wife and one son. Deceased was about fifty years of age. He is reputed to have left quite a large estate.

ANOTHER MEMBER of the family of orchestras at Henrici's Theatre, Cincinnati, O., died at Asheville, N. C., Nov. 22, whether he had gone to recuperate his failing health.

The demise of Ned Forrest is made known in Among the Jokers column.

JOHN C. STALEY, who had been connected with the old Theatre Comique and the People's Theatre for the last seventeen years, died at St. Louis, Mo., Nov. 21, of heart failure. His remains were interred at Forest Park cemetery, where his son, John C. Staley, Jr., manager of Hartman's Theatre. The deceased was forty-two years of age, and was a native of Cincinnati. When Wm. C. McNeely opened the Comique, Mr. Staley became doorman, and kept the door open for the manager, Mr. McNeely. Later when the People's was opened, he was appointed assistant treasurer, and held that position until Harry Nixon left, when he was made treasurer. This season he had been manager of Hartman's. Deceased is the son of John C. Staley, Arthur, Rosam, Dick, Lightner and J. K. Murphy acted as palavers at his funeral.

THOMAS B. DIXON, of "Our German Ward" Co., died at Nassau, N. H., Nov. 25. We await further particulars.

PROFESSIONALS' BUREAU.

Wants of Managers and Performers, Open Dates, Movements of Players, Etc.—See Advertisements.

DRAMATIC.

People, as advertised, are wanted by Graham Earle, W. B. Baldwin, on Broadway, and Prof. Fred Robins, Mrs. L. A. Underhill, O. Q. Scott, Howell & Co., W. H. Pringle, American Amusement Co., Emma Warren, Harry Malvey, W. E. Culhane, P. K. Klag, W. H. Hoyt, Gilber Comedy Co., Geo. Roberts, Seymour Stratton, G. A. Ladd, and others.

Manager Jacob Litt is booking dates for Gus Hege in "Yon Yonson." Full particulars are given in card.

Jas. H. Shunk publishes a card to managers.

At Liberty: Harry Belmont, Dan C. Berry, J. L. Dobson, W. H. Hoyt, J. E. Jones, Bernard Frank, H. White, Harry C. Denham and Will C. Little.

Manager Holland is booking time for Adeline Stanhope in "Sil and Its Shadow."

Milton Nobles' address gives the particulars of his coming tour in the East.

MUSICAL.

Popular songs and music can be obtained of Frank Harding, A. Reinert, Will Rositer, Chas. W. Held, Louis Grunewald Co., Jas. D. Flynn, and J. Prindle.

Manager of "The Bluebird" Co. is Jas. D. Flynn, and W. H. Hoyt.

Disengaged: P. of Will Church, Clarence Fry, Geo. H. Kempshall, A. M. Hunt, Gus Lee, Frank Powell, L. W. Dumas, Geo. M. Labbe, O. K. Kandal, "Leader" and C. B. Burns.

VARIETY.

Special people are sought by Valentine & Maher, Chas. Reid, Ruggles McCarthy, and a Bigelow, E. C. Chittenden, X. S. Sennett, O. F. Harriet, W. H. Fosier, W. L. & C. E. Smith, S. Goggin, A. Hammerly, Dr. Bogaro, Hyde & Belman, Dr. M. Campbell, Jas. J. Armstrong, Geo. Daventry, Albert H. Cain, J. H. Whalen, J. V. F. Wadsworth, F. R. Blatz, Delair & Dernout and James Ginn.

Maggie Cline publishes a card of thanks.

Dates and engagements are desired by Prof. Langdon, Billie Dove, Sam H. May, Sam H. May, the McAvoy's, Sandy Brown, Billie Ryan, the Hirsch's, Frank X. Semmelin, Meynard and Mendoza, Wilson Bros, McCloud and Meville, Walter Goldie, and Allen and McNulty.

Manager Jas. G. Geary publishes an interesting card.

CIRCUSES.

Circus people in all branches are wanted for the Chas. Bartins Shows, Barnum & Bailey's Circus, Frank A. Gardner's Circus, W. S. Cole's Wagon Shows, Miles Orion's Circus and Orrin Bros' Shows in Mexico.

MISCELLANEOUS.

Special bookings are wanted at the Orpheum and Wigwam Theatres, San Francisco Concert Hall, Salem, O.; Newcomerstown, Ohio, Opera House; La Crosse, Wis., Theatre; Union Opera House, Aurora, N. Y.; Harris Theatre, St. Paul; Grand Opera House, Duluth, Minn.; Hotel Astor, New York; The Opera Hall, Peoria, Ill.; Blairsville, Pa., Opera House; Phillips' Opera House, Richmond, Ill.; Grand Opera House, Des Moines, Ia.; Ninth Street Theatre, Kansas City, Mo.; Texas, Okla.; Wood's Opera House, Houston, Texas; N. Y.; Louisville, W. Va., Opera House; Carlisle, Pa., Opera House.

For sale—Performing birds by C. Davenport,....

For sale—Performing dogs by Prof. Meheen....

Performing canaries by N. Ladd....Circus outfit by G. E. Mitchell.

Good dates can be secured on John Cort's Pacific Coast outfit, the Black Hills Circuit, and percards.

Prof. D. M. Bristol publishes an important card to managers.

H. Williams advertises his Casino Theatre, Detroit, Mich., for lease, or will share with responsible managers.

NOTICE—AUSTRALIAN AND SO. AMERICAN CIRCUS KING MANAGED. For sale 1,200 pairs of Seals. All sizes. All makes. Good condition. Managers of Ricks in Mass., C. N. Y. and Pa. send open time. F. V. DUNN, 211 Fifth Street, So. Boston, Mass., U. S. A.

MAGIC—30 FIRST CLASS MAGIC TRICKS. COMPLETE INSTRUCTIONS HOW TO BECOME A VENTRILLOQUIST. Large catalogue and lot of tricks. \$10. PROF. D. M. DUNN, 201 So. Caroline Street, Baltimore, Md.

READ ROSSITER'S CARD, IT WILL PAY YOU.

A FIRST CLASS BANJO SOLOIST OPEN FOR ENGAGEMENTS. Concerts, Entertainments or stage. 1188 DELAWARE, 501 West 52d Street, N. Y.

WANTED—A LEADING MAN, PIANIST WHO CAN LEAD BAND ON CORNET. ALSO A PIANIST WITH CAPITAL. "A. N. E. Box 327, Bristol, Ct.

BARROW'S PROFESSIONAL BOARDING HOUSE, 910 and 911 VINE STREET, PHILADELPHIA, Pa. Also nice remodeled room, it is desired. One square from the National Lyceum, Farnsworth's, the Bijou, Dime Museum and Continental. Open all night.

THE BAND PLAYS "CUTE LITTLE SHOES, ETC."

MALTA OPERA HOUSE, Thurlow, Conn., pop. 3,000, cap. 300, G. T. PANCOAST, Manager, wants good attractions.

W. M. ARMSTRONG, 138 East Lake, Chicago, Ill. manager of Show Caskets (all kinds) also Balloons and Parachutes, with all the latest improvements. Price reasonable.

HAVE YOU FOUND ROSSITER'S CARD?

FIFTH AVENUE OPERA HOUSE, MT. VERNON, N. Y., only house in town; seats 2,000. Good, reasonable rates. Good entertainment.

Want only, to play on stage and dressing rooms; new scenery. CHARLES HENRICKS, Proprietor.

UNION OPERA HALL, AURORA, N. H., DELEAN BATES, Manager.

WANTED, Situation by Good Baritone Player, to play baritone in band and trombone in orchestra. Ad. dress OTTO D. RANDALL, Hillbrow, Marion Co., Ind.

HACKER WANTED, WITH BLOOD FOR DRAMATIC CO. STRONG PLAYS. For particular address E. S. MANUSCRIPT, care of CLIPPER.

UNION SQUARE THEATRE.
J. M. HILL... Manager.
SOUVENIR NIGHT DEC. 2... Manager.
NEIL BURCESS.
"THE COUNTY FAIR."
3D YEAR IN N. Y. THANKSGIVING DAY MATINEE.
Evenings, 8:15. Saturday Matinee.

DALY'S THEATRE, Broadway and 30th St. Under the management of Mr. AUGUSTUS DALY. Evenings at 8:15. Matinees begin at 2:30. Every night, Augustus Daly's new comedy, "The Last Word."

TONY PASTOR'S THEATRE,
REGULAR MATINEES TUESDAY AND FRIDAY.
EXTRA MATINEE THANKSGIVING DAY.

BESSIE BONEHILL IN NEW ACT
BROUSSE BROTHERS,
MAGGIE CLINE.

The 3 Marvels, Seway and West St. Lucia. Brilliant Quartet. Ally and Lingard. Plummer and Burke. Senna Tatal. Emma Whitingham.

THE BEST PROOF OF THE SUCCESS OF A PLAY IS THE SIZE OF THE AUDIENCE. The house is crowded every night to see THE INSPECTOR."

AT THE PARK THEATRE, Broadway and 35th Street. Evenings at 8:30. Mat. Thanksgiving Day and Saturday. BENT SEATS. \$1. GOOD. 50c.

H. R. JACOBS' THEATRE,
SIST STREET AND THIRD AVENUE.
GEORGE STALEY IN
"A ROYAL PASS."

PROCTOR'S 23D STREET
MATINEE THURSDAY, THANKSGIVING DAY.
CHARLES FROHMAN'S COMPANY IN DE MILLE AND
MARTINEZ'S WEDNESDAY AND SATURDAY.

H. C. MINER'S PEOPLE'S THEATRE,
M. B. CURTIS.
In his Comedy, THE MATCHMAN.
Matinees Wednesdays, Thursdays and Saturday.

BIJOU THEATRE, Broadway, near 30th Street. W. H. HOY, Manager. Matinees, 2:30. Every day. SPECIAL MATINEE THANKSGIVING DAY.
3D WEEK—6TH TO 10TH PERFORMANCE—8TH WEEK.

"A DISTINGUISHED SUCCESS."

JOSEPH H. HARRIS' 14TH STREET DRAMA,
"BLUE JEANS."

"IT WILL NEVER WEAR OUT." "Blue Jeans" will not be played at any other theatre in New York.

STAR THEATRE, Broadway and 13th Street. TWENTY-NINTH WEEK. Every Evening. Matinee Saturday.

W. M. H. CRANE
David D. Lloyd and Sydne Rosenthal's Comedy.

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HYDE & BEHMAN'S.

Wanted, for the Weeks of Dec. 8, 15 and 29,
STRONG FIRST CLASS SPECIALTY OR NOVELTY ACTS

Address HYDE & BEHMAN, Brooklyn, N. Y.

AT LIBERTY. THE ORIGINAL COMEDIAN, FRANK H. WHITE,

Can be engaged for White or Black Face Comedy with Dramatic Comedy or
Specialty Co. Address 108 FOURTH AVENUE, New York City.

NOTICE. KELLER HOUSE,

123, 125 and 127 W. Madison St., Chicago, Ill.
MRS. KELLER WISHES TO INFORM HER FRIENDS
and patrons that the Keller House has been renovated
throughout and performers can now have a home com-
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